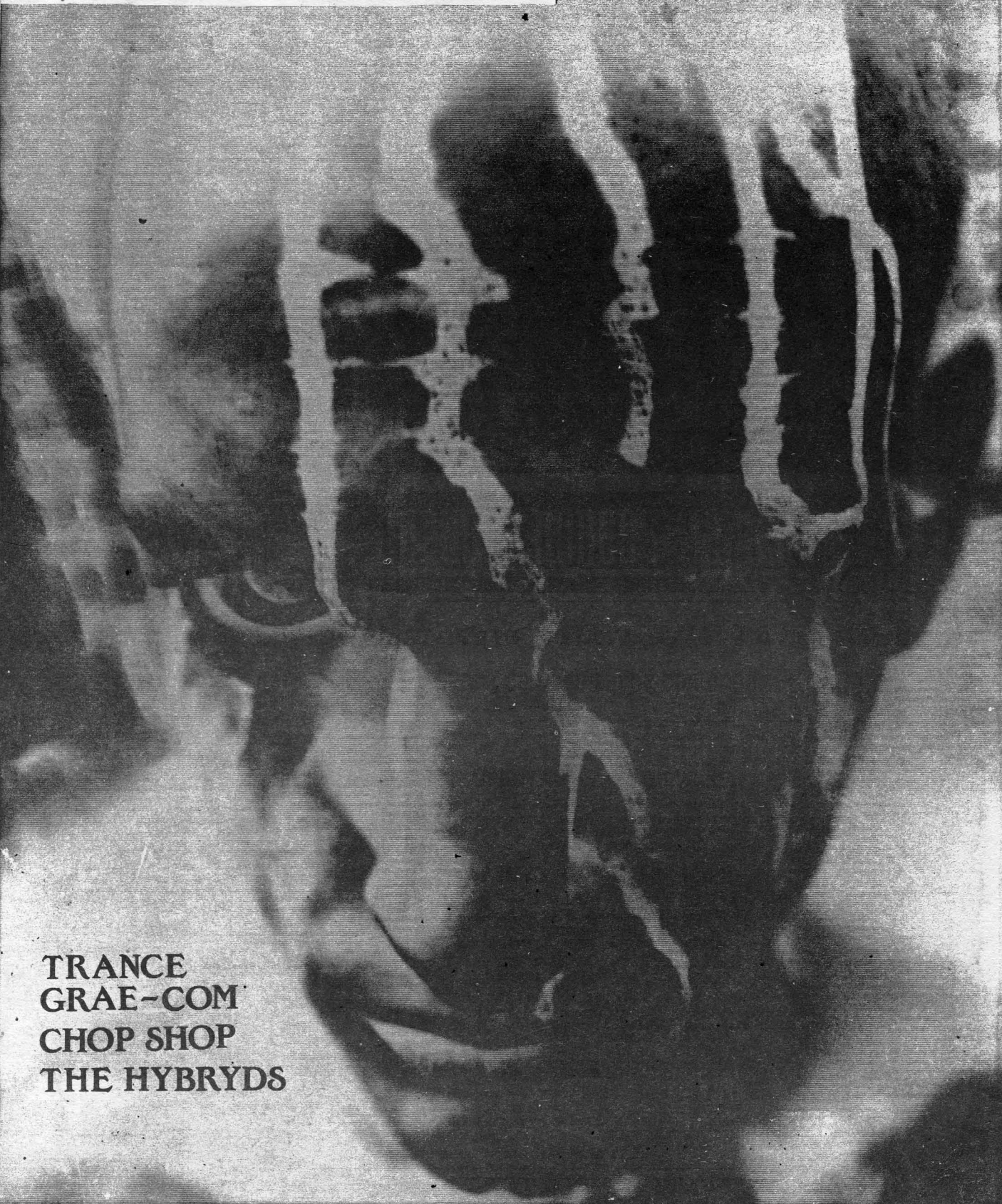


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# DRUDGE

ISSUE 2



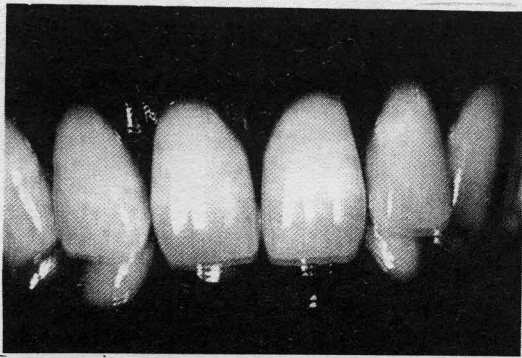
TRANCE  
GRAE-COM  
CHOP SHOP  
THE HYBRYDS

MUSIC

FOR

DISSIPATED

CULTURES



# Audio DRUDGE

ISSUE 2      NOV. 1992

**THANKS:** Mason Jones-Trance, Sandy Nys-The Hybryds, Scot Konzelmann-Chop Shop, Neil Herzinger-Grae-Com, Joel Bender-Belt, Dan Burke-Illusion of Safety, Stephen-Windowpain Industries, John Collegio-A State of Flux, Eric-Anomalous Records, RRRon Lessard, Donna Klemm-Artware Audio, J. Kohl-Tesco Organization, Ivan Iusco-Minus Habens Records, Luciano Dari-Musica Maxima Magnetica, Bonnie and Jim-Voice of Eye, Laurent-Odd Size Records, and anyone I forgot.

All interviews and record reviews by Jason H. Mantis unless noted otherwise.

Contributors: Eric Dixon

AD RATES FURNISHED UPON REQUEST.

**NEXT ISSUE:** VOICE OF EYE, LEFT HAND RIGHT HAND, ARCANÉ DEVICE, NIGHTMARE LODGE (?).

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COVER PHOTO COURTESY OF JOEL BENDER



# HABRADS

Very few bands capture the essence of mythicism and ritualism like **THE HYBRYDS**. With the release of their two CDs (**The Ritual Should Be Kept Alive Part 1** and **Part 2**) this Belgian duo have propelled themselves as major force to be reckoned with. Using percussion and the human voice their sound is both trance inducing and memorable. By the time you read this they should have released their 3rd CD, **Music For Rituals**, on Germany's Artware Audio.

**DRUDGE:** First off, how did **THE HYBRYDS** form?

**HYBRYDS:** **HYBRYDS** started as a musical spin off from the Theater of Magic, founded in 1982-a creative center, occupied by Magthea and Yasnaia. **HYBRYDS** are an evergoing on musical project wherein Magthea and Yasnaia cooperate with other people to work solo. Our aim is to create the mythical music from the 21st century. Music to conduct an inner search-music that would open new doors of perception in the human mind. It is said that in "primitive" cultures, music is a way of communicating with the Gods-to expand ones knowledge, to give people a reference on this planet. We state: there are no Gods, except the one hidden within ourselves.

**D:** How does **Music For Rituals** differ from the previous two releases?

**H:** **Music For Rituals** will be a complete different release as **The Ritual...1&2**. **The Ritual....**is a project created to bring it live on stage. **The Ritual...**is a cooperation between Magthea and Yasnaia and Vidna and Obmana and Djen Ajakan S. Part 1 has been performed live 3 times (JC Clichee-St. Niklaas and Etiquette Zandvliet, and Paradiso-Amsterdam). Part 1 and 2 have been performed twice (once in France and once in St. Baafs Abbey in Gent). **Music For Rituals** contains 74 minutes of music recorded between 1988-92 with different people in different locations. But most of this CD is recorded in the Theater of Magic by Magthea and Yasnaia. It covers a world of sound manipulation. A search to the use of sound to influence the human brain. We work with simple devices. No samplers,

no computers. Even synthesizers are almost never used. We work with the human voice, cello, acoustic sound objects and percussion, an electronic drum computer, cheap effect processors, and a professional mixing deck. Until the 3rd release everything was recorded with a portastudio except the live pieces which were recorded directly to D.A.T. (now we have an 8-track studio). Artwares release will be accompanied by a set of Tattwa (Torro? ed.) cards. In combination with exclusive programmed songs of the CD, we offer people a way of conducting inner visualization techniques. We also have a complete live recording of a remixed version of **The Ritual...1 & 2** and works in progress are studio recorded projects of **The Rhythm of the Ritual** (a complete rhythmic release) and **Medization** (music to meditate by).

**D:** You've also got a video called **Music For Rituals** coming out on Alarma!-is it live or studio material-and is it the same material as the CD?

**H:** The video project is dated from 1988. Unfortunately we didn't have a professional video camera. So I feel the quality is not good enough to edit and release. Currently we have finished a new video project, which we have used for the live gigs. It is this video I want to edit in a professional video studio to release on Alarma!. But at this moment we can't afford this financially, because we just bought an 8-track recorder.

**D:** How important do you see your video work in understanding the concept of the **HYBRYDS** as a whole?

**H:** Music and visuals are always connected to each other in **THE HYBRYDS** concept. The artwork on the CD's is always very important. About the video works: it would make things easier to understand for people, but I believe in the creativeness of our audience. They can use the music to conduct their own inner visuals. We are no guru's, no leaders which tell you what to do. Remember, follow no leaders, nor Gods except the one's in yourself. The video works are my personal interpretation. My ideas

# RITUAL TRANCE MUSIC

about atavisme-rituals-mental expanding etc. Everyone should be free to look for his own inner world . We don't want to tell others what they should do.

D: Many people have claimed that a band like **CRASH WORSHIP** (whom I feel are similar in outlook and approach) really cannot pull off what they do live on LP/CD. Do you feel you have the same problem with the **HYBRYDS**? This is to say - do you think you are more effective live or studio?

H: I've met Marcus Wolf from **CRASH WORSHIP**, a few years ago and we cover the same ideas , however **CRASH WORSHIP**'s approach is different from **HYBRYDS**. **CRASH WORSHIP** concentrate on live gigs. Their performances are an immense burst of raw energy and their CD (like with all percussion bands) only enjoyable when played very loud on a heavy sound installation. Because the live registrations of **THE HYBRYDS** are of a more intimate nature I feel we don't have the problem of catching that raw energy on CD.

D: Are you more comfortable doing recording work or live?

H: We (Magthea and Yasnaia) don't like to be live on a stage. We personally prefer studio work, However, we always cooperate with people who like to be play live,so we conduct the live show behind the mixing console.

D: What is a **HYBRYDS** live show like?

H: We prefer to conduct [live shows] in sacred places. Last live gig was in a 12th century abbey in conjunction with a more or less synchronized video projection. Two people on stage try to expand their personal limits, creating a trance for themselves and the audience. By means of special breathing techniques the vocalist chants sacred hymns without stopping and so does the percussionist too. During the show they are completely somewhere else! A low budget video recording (VHS PAL SECAM Euro system only) from this gig will be available at 3Rio Art. A live CD from this show is still waiting for a label to be released on.

D: What direction do you see yourself going into in the future? Are there "areas of sound" that you would like to work in-I noticed more sound manipulation and what sounded like sampling on **The Ritual...Part 2**?

H: We would like to go on in our search to the influence of sound on the human brain. By creating studio compositions

but also by new live performances. There is no sampling nor synthesizers involved in our music. Only tapeloops and acoustic manipulated soundsources. (If we use synths it's only very minimal on the third CD).

D: What feelings should ideally be evoked upon listening to **THE HYBRYDS**?

H: [**HYBRYDS** music] is created to expand mankind's mind. To open the subconsciousness and to discover the hidden knowledge deep inside us. To find back what we've forgotten. To tune in with Mother Earth and the immense emptiness surrounding her. To discover a mental equilibrium-to use your power positive.

D: Musical and other influences?

H: Magthea and Yasnaia only listen to classical music, ethnic, electronic, industrial, and experimental-so I guess that will be an influence. But more than music we are influenced by idea's of scientists-philosophers and some artists. (no contemporary artists! They don't have anything to tell except some boring, pathetic-all have been there before-ideas. There are no great artists anymore). But our most important urge is an unknown feeling deep inside us. A hungry burning nucleus thats waiting to be answered. Thats what is giving us the drive in our queste.

D: Dark Vinyl and Artware Audio both have released material by **THE HYBRYDS**-are there any other labels you will be working with in the future?

H: We've had a bad experience with Dark Vinyl. We had an agreement with Dark Vinyl to release part 2 with a full color cover. But he released it with a very cheap 2 color cover. When we found this out we asked him not to release this-we







Using myriad speaker devices, **CHOP SHOP** (aka Scot Konzelmann) emits intense bouts of amplified noise that launch a full frontal assault on the senses. Somewhat monotone in its approach, Scot's sound retains an staggering sense of strength and power, each piece culminating in a sonic overload. Nowhere is this more evident, then on his newest release on Banned Productions, **Powerdrunk**. Aptly titled, the aftereffect of this cassette is like a three day alcoholic binge, leaving the listener both wasted and drained. Also noteworthy is the recent **Steel Plate-2** 10"s encased in a heavy steel plate and clasped together by metal straps. If that weren't enough, each release comes with a beautiful packet of photos documenting the devices used in the recording of each piece. The following interview was done with Scot in September of 1992-via mail.

**D:** Explain the process of speaker construction utilized by **CHOP SHOP**.

**CS:** "Physical sounds through visible sources" is what I maintain. The "speaker constructions" were developed in response to the tireless questions-"what is that sound?", the listener looking distressed, peering warily at the box in the corner of the room-speaker boxes are ugly (and brown, usually). To instill a more interested listen, I addressed the loud speaker-taking a source of playback information and altering both its function and appearance. Using found and scavenged materials, I assemble new structures, incorporating functional loudspeakers. These "speaker constructions" are developed in a dialogue with the sound material, allowing the sound material to be "tailored" for reproduction (compensation, or exaggeration of

frequency response), through each individual construction. A defined physical appearance, and the nature of the sound materials purveyed, makes for a more complete listen. Particular segments of various "constructions" make up the core of each release, and any performance aspect is done using the "speaker constructions" in instillation showings.

**D:** Are the speakers "found parts" or constructed purposely by you?

**CS:** The speakers themselves vary greatly-some total trash, some high-end. Choice ultimately depends upon size/application/desired response.

**D:** How did the packaging of the 10"s come together-it's probably the most amazing product I've seen to date?

**CS:** Though somewhat of a Herculean task, it was a project I'd wanted to do for some time. A lot of work, long and involved. RRRon deserves the credit for making it possible, for his patience and trust.

**D:** How has the response been?

**CS:** Pretty quiet so far. RRR had alot of advance orders to fill-seems people may be a bit put off by the postage expense. Usually takes several months for things to circulate, so we'll see.



Photos courtesy Scot Konzelmann

D: You've also just released **Powerdrunk** on Banned Productions with some innovative packaging-are you responsible for that or are they?

CS: Both. AMK and I went back and forth with ideas. I was obsessed with tarpaper at that point...once an initial prototype developed, I sent the booklets and the master tape-he cut and assembled everything else. Grateful for that-I was assembling the steel plate at that point, and my fingers were pretty hacked up.

D: Will you be working with them in the future?

CS: AMK wanted copies of the 8-track endless tape loop to distribute through BP, but other than that I am uncertain. Next cassette I may do myself, which is no BP/AMK -I prefer to handle things myself.

D: What's the next project for **CHOP SHOP**?

CS: Suing some asshole suburban metal band currently appropriating the name. Legal action has been initiated-if that proves unsatisfactory, I intend to make their pathetic existence entirely miserable.

D: What is your relation to Gen Ken and the Generator?

CS: A relationship I value highly, we have been rabid supporters and friends from the day we met. I inaugurated the basement of the first Generator, and closed the second with a show titled "Velocity and Vibration" last May. Always changing, I am anxious to see what Generator's next form will be...Gen Ken is real sharp, if theres one person who can pull the diversity of the "sound art world" together, and make someone bend an ear, it's him.

D: I'm curious as to why your early releases were such limited editions-the **Primitive Power/Positive Force** was only about 30, and the **Breakthrough** only 60?

CS: **PP/PF** was intended as a mail-out/contact, initially. RRR listed it and I ran what was necessary...**Scraps** was an edition of 200...**Breakthrough** was a special project, its' elaborate packaging and limited materials (read \$\$\$) decided the 60. It was also a departure from **Scraps**, as it did not involve use of the constructions, but focused instead upon the "disturbance" I picked up at Orgonon during a field recording.

D: The cut on the **Arrythmia** compilation was from **PP/PF**-it's quite different

from your sound today-was that a conscious change or a natural evolution?

CS: Decidedly both: change being theft of major equipment, which required using not only different tools, but different approaches; and evolving by attempts to dig deeper into the sounds themselves. Development of the "speaker construction" also allowed more perspective.

D: How did you begin experimenting with the speakers?

CS: I found a beautiful iron plate from a dismantled furnace while scavenging a filthy basement; featuring a tapered opening in its' face that screamed "put an 8" loudspeaker here". The visual element was immediately solid-drilled out and mounted a speaker and then started pumping frequencies through it, determining how it reacted. Initially built with a subwoofer, it has been modified with a two-way system for use now, and remains a particular favorite.

D: Will you continue to experiment with them or are you constantly searching for new means of expression?

CS: Absolutely. The speaker constructions are the most solid realisation of my work thus far. As far as "new means"-devising different methods that are improvements is always an aim.

**CHOP SHOP**-93 Summer St. 5th Flr. Rt.  
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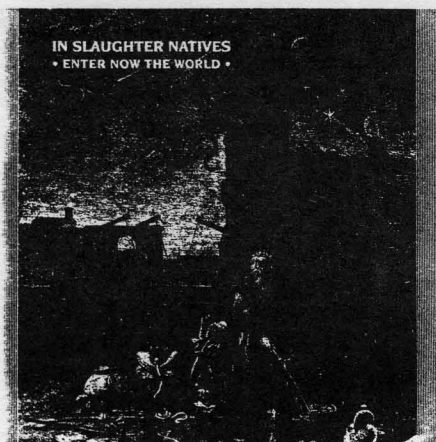
A documentation of a live collaboration done at the Starlight Furniture Company in San Francisco last year. As expected, the result is an unholy bombardment of feedback screechings and violent outbursts. About as noisy as it gets. Lmtd. ed. 500. Charnel House Productions P.O. BOX 170277, San Francisco, CA. 94117-0277

**SMERSH-Dislocation 7".**

2 songs of hard-hitting deeper-then-techno techno with lots of heavy synth grooves and a furious beat. Noticeably different then the **Smersh** of old-which is good because I didn't like old **Smersh** and I like this. Atlas King Records 337 William St. Piscataway, NJ. 08854.

**IN SLAUGHTER NATIVES-Enter Now The World CD.**

**IN SLAUGHTER NATIVES** are part of the new breed of "doom-industrial" bands that has come out of Sweden the last couple of years, and perhaps the leaders. **Enter Now The World** is a grandiose release that offers a frightening vision into the depths of Armageddon. This is the soundtrack to the end of the world; ingeniously constructed with heavy orchestral sections full of somber horns and apocalyptic choral arrangements. Laying the foundation, and providing the rhythm, are an aggressive kick drum beat and a funeral march procession of percussion. The second track, "To Mega Therion", is a brutally up tempo piece of work that overwhelms the listener with an irrepressible sense of doom that lasts for days. Scary, dark,...essential. A Cold Meat Industry release but available from Staalplaat-P.O. BOX 1001 GL Amsterdam, The Netherlands. In the U.S., Soleilmoon Recordings-P.O. BOX 83296 Portland, OR. 97283.

**MEGAPTERA-Near Death cassette.**

A gem of a cassette of Cold Meat Industry's sublabel Sound Source. While nothing on this tape is breaking new ground, the majority of it has an intensity that is hard pressed to find in much of today's offerings. In a celebration of sonic intercourse, machines grind and pulsate in rhythmic ecstasy. Sampled voices strategically placed throughout the tape offer a glimpse into a world that is full of both loneliness and despair. Similar to label mates **BDN** but thankfully not quite so minimalistic. Also available is an LP-Songs From the **Massive Darkness**-that is pretty much in the same vein if not slightly boring at times. Get the cassette first. Cold Meat Industry-Elsa Brandstroms g. 4, S-582 27 Linkoping, Sweden.

**PITCH SHIFTER-Submit CD.**

After a blatant attempt to imitate **GODFLESH** on their first CD (**Industrial-Deaf Records**), **PITCH SHIFTER** is back with a new release that not only goes above **Industrial**, but pisses on **GODFLESH** in the process (actually not much of a feat nowadays). While the basic elements of **PITCH SHIFTER** remain, (gut wrenching vocals, crunching guitars, and the cold poundings of a drum machine) **Submit** manages to be heavier and faster, with riffs that are more complex, more distinguishable, and more memorable. And when I say I mean HEAVY (!!!)-not **SLAYER** heavy, not **METALLICA** heavy, uh uh-fuck that shit. This is hair on the back of your neck raisin', eye-poppin', brain-bursting heavy. "Deconstruction", "Bastardiser", "Dry Riser Inlet",...all of them-absolutely beyond description. If your mother disowns you don't say I didn't warn you! Essential. Earache Records. Licensed through Relativity.

### ILLUSION OF SAFETY-Cancer CD.

Any band that puts out 3 CDs within a nine month period is bound to have one thats disappointing...aren't they?? Mmmm, not so with these guys. Not only is **Cancer** better then both **Historical** ( a massive feat in its own right) and **Inside Agitator**, but it manages to be their best work yet. Beautifully packaged by German label Tesco, **Cancer** once again showcases **IOS'** master of sampling, editing, and sound manipulation. No song titles here, but rather 28 index points, each movement spanning a range of sounds from compelling ambience to powerful bursts of noise. Throughout it all **Cancer** manages to retain a cohesive sound unity that works to unsettle yet delight the listener simultaneously. Long segments of near silence are juxtapositioned against storms of sonic violence strategically placed for maximum effect. By index 24 the "music" has built up such an intensity that it is nothing more then a twitching nerve center of massive, noisy proportions. Just when you think you can't take it anymore, they change directions, bringing the listener to a writhing orgasmic lump of flesh. **IOS'** command of sound technology is truly astounding, with tempo changes and edits coming at exactly the right time. I constantly found myself waiting with baited breath for the next movement to hit me in the face. As cliché as it sounds it still rings true-if you only get one **CD** this year let **Cancer** be it!. Tesco Organisation Germany c/o J. Kohl Holbeinstrasse 8 6940 Sulzbach, Germany. ..or **IOS** c/o Dan Burke P.O. BOX 1452 Palatine, IL. 60078.

### THOMAS KONER-Teimo CD.

Using gongs, contactmicrophones, and effects devices, the music of **Thomas Koner** is strikingly beautiful and calm. Vibrating timbres infiltrate the room, creating a peaceful yet claustrophobic atmosphere in which the listener may easily get lost. Imagine being trapped under Artic ice and watching the dark skies roll overhead....this is the effect. Cold, but at the same time, lending itself to the warmth that comes before drifting off to sleep...forever. Highly recommended. Barooni Records P.O. BOX 12012, 3501 AA Utrecht, The Netherlands. ...or in the U.S.-Soleilmoon Recordings P.O. BOX 83296 Portland, OR. 97283.

### VARIOUS ARTISTS-Dead Tech 3-New Music From Japan CD.

To label this "new music" from Japan is actually a misnomer. Actually its damn right deceitful. New, in this context, suggests to the listener that what they are about to hear is ground breaking, or even innovative. On the contrary, practically every song on here, with the possible exception of **DAIHAKASE's** "Uma wa Ao (Horse is Blue)", sounds like washed out punk/grunge rock with plenty of 1000mph drumming and guitar thrashing to go around. I heard better stuff in the early '80s put out by the great Japanese bands **GAI** and **OUTO**-when this type of sound was popular. Obnoxiously unfocused, most of the artists really have no command of their instruments or music. Incredibly bad production by K.K. Null, the end result is truly a chore to sit through. Charnel House Productions-P.O. BOX 170277, San Francisco, CA. 94117-0277.



### ASMUS TIETCHENS-Seuchengebiete 2 CD.

**Asmus Tietchens**, since the mid-'60s, has been a major source for experimental sounds and a major inspiration to a myriad of avant-garde musicians. With over 20 releases to his name **Tietchens** shows no signs of slowing down-lucky for us. **Seuchengebiete 2** is the second (?) installment of a flowing water series which began in the early '80s. The four pieces found here take us into a soundscape that is both magical and mystifying-crystal clear sounds resonate within the deepest cavities of the mind, molding and shaping the soft matter within. May sound slightly disjointed unless listened to as a whole-preferably on headphones. Like an injection of a cool, smooth liquid into the veins. Syrenia Records. P.O. BOX 2280, 50100 Firenze, Italy.



**LEGENDARY PINK DOTS-Shadow Weaver Part 1 LP.**

Yet another successful entry into the LPD's extensive catalog of Mondo Bizarro releases. Since revamping their lineup several LP's back, Edward Ka-Spell and Co. have consistently put out highly competent and listenable releases chock full of their own brand of quirky Middle Eastern rhythms and a large dose of twisted psychedelia. Clarinets, violins, surrealist keyboards, and Moroccan percussion, help to form wonderfully structured pieces that paint a picture on a canvas that is constantly moving and expanding in wonder and beauty. Their best work yet? You decide. Play It Again Sam Records.



**JEFF GREINKE-Lost Terrain CD.**

To get an idea of GREINKE's sound one only has to look at the titles of his songs...**Rendered Motionless, Terrain of Memory, The Moor, Falling Away**....each suggesting to the listener a sense of pensive loneliness and deep drifting thoughts. Powerful emotions from evoked from a powerful composer who, despite little variation in sound between releases, manages to remain intriguing and moving. Timbral vibrations and soft-spun piano waltz you down the corridor to the spot in your mind where sanity lays. Composed with delicate care and attention, GREINKE is here to ease the pain. Move over Eno and let the king be crowned. Silent Records 540 Alabama Suite 315 San Francisco, CA. 94110 U.S.A.

**SMELL & QUIM-The Jissom Killers LP.**

The first thing you notice about this LP are the titles (i.e. **Sucking A Dead Man's Cock**). The second is the fold-out spread of a gutted and decapitated (?) individual...the poor sap. The third,

and perhaps the most offensive thing, is the music. A vile experience, similar I imagine, to being trapped in the bowels of a refinery furnace bent on destruction. Metal and steel howl as the red hot flames lick at it's walls, eventually consuming it's environment...and you. Your tortorous screams only add to the symphony of sickness (cheers to **CARCASS** for that one) that is **The Jissom Killers**. What the Marquis De Sade would be listening to if he were still alive. Yeah, but do I like it you may ask. And the answer is... 'til my dying day. I just hope I don't go out like the guy in the centerfold. Tesco-c/o J. Kohl Holbeinstr. 8 D-6940 Whm-Sulzbach Germany.

**HYBRYDS-Music For Rituals CD.**

Music to be used as a mandala-that is to say as a source for expansion of the mind through meditation and ritualism. More diverse in its approach the previous releases, **Music For Rituals** sees the **HYBRYDS** dealing in a less percussion oriented arena and more toward conventional (or unconventional depending on your outlook) manipulation of sounds. Both spiritual and mythical, **Music For Rituals** requires a certain amount of concentrated attention to achieve maximum effect (preferably via headphones). Through looping and repetition the basic rhythm is then built upon until the listener is thoroughly hypnotized under it's woven spell. Whether you choose to take this kind of stuff seriously is up to you, but with almost 75 minutes of music and sheathed in a beautiful booklet, you won't see me complaining. Lmt'd. Ed. 1000. Artware Audio- c/o Donna Klemm Taunusstr. 63 b 6200 Weisbaden Germany.

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# HATERS



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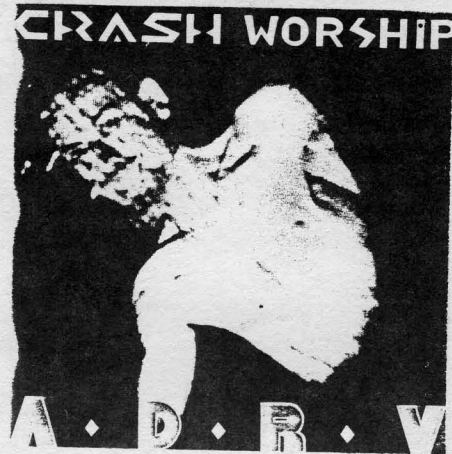
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### **CRASH WORSHIP ADRV Espontaneo! -LIVE CD.**

I've heard a lot of people complain that **Crash Worship** could never recreate on LP/CD what they do live-while this is probably true, for those of us who have never seen them, we still have to settle for the next best thing. This is where **Espontaneo!** comes in. Recorded live in San Francisco and Tucson AZ., the six songs found here attempt to document, as accurately as possible, the energy and unbridled mayhem that goes into one of their performances. Excellently produced, **Espontaneo!** opens explosively to a chorus of howls, whistles, and firecrackers, the token drums working up to an exhilarating frenzied climax. By this point I've stripped naked and started to dance around the room. Unfortunately, the rest of the CD doesn't quite match up to the luster of the first song, but rather makes way for slower, more rhythmic (i.e. structured) pieces. Consequently, the sound tends to get a bit redundant after awhile, unless broken up by the periodic violent yellings and various foreign noises which help to add a bit of variety and renew interest. If you want percussion based ritualistic music to get lost in try **The Hyrbyds**-if you want rawer, more tribal sounds then by all means get

**Espontaneo!** Charnel House Productions-P.O. BOX 170277 San Francisco, CA 94117-027 ...or...Alarma! P.O. BOX 230404 Encinitas CA. 92024.



### **CONTROLLED BLEEDING-Golgotha CD.**

Since the late '70s **CONTROLLED BLEEDING** has been one of most influential and innovative outfits in the business. Their early work was infamous for being raucous and painfully noisy, but by the mid-'80s they had tamed their sound and adapted a softer approach. Albums like **Songs From the Ashes** and **Music From Gilded Chambers** are full of truly beautiful classically influenced mood songs. **Golgotha** shows a return to these days as cavernous voices float and drift over melancholy and haunting melodies. I could really do without the vocals however, consequently the songs without them, "Swoon" and "Scourge" work the best. Indeed, "Scourge", coming in at just over 25 minutes is truly an epic of gigantic proportions. A more than memorable release on Staalplaat-P.O. BOX 11453, 1001 GL Amsterdam, The Netherlands...or in the U.S.-Soleilmoon Recordings P.O. Box 83296, Portland, OR 97283.

### **HANDS TO-S.F.O. CD.**

A live recording done in January of '88 originally released on cassette by the Subelectrick Institue (**BIG CITY ORCHESTRA**). Now on CD, **S.F.O.** is an excruciatingly boring piece of work. Muffled destructive noises ramble on way too long, broken up only by snippets of voices-but not enough to keep you interested. Was this really worth reissuing? Zabriskie Point-P.O. BOX 3006 Colorado Springs, CO. 80934-3006.

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## SIGILLUM S-Cybertantrick Quantum Leaps CD.

A powerful release of heavy electronics that collide and contradict with forcible velocity, demanding the listeners attention. Utilizing unconventional methods, **SIGILLUM S** dissect tones with a razor sharp scalpel, then rebuild them in an aural sculpture that is both frightening and surrealistic. Despite truly silly song titles (i.e. "Mother Sow Giving Birth Under A Lab Balcony" (huh??) or "She Loves Drinking Herself") this CD is truly immense at times. Isolated, resonating tones float on dense electronic waves that demand to be played loud (!) for full effect. Other times, especially during "Emergency is A Processor", the sound is too hollow and clanky and carries on too long with minimal impact. Artware Audio c/o Donna Klemm-Taunusstr, 63 b 6200 Wiesbaden Germany.



## VOICE OF EYE-Mariner Sonique CD.

1st CD by ex-members of **ESOTERICA** **LANDSCAPE 7** leaves a powerful impression. Composed mainly with homemade instruments, which they claim offers a more direct form of musical expression, the 9 songs here are sullen, lyrical pieces with a strong sense of vibrance and vitality. Manages not to drown the listener in a sea of machinery, but rather awashes one in a ghostly, ethreal cloud that floats over a forlorn world. Slow motion, sibilant screechings, like the dying breath of an old steel mill, weave a tightly spun web. Interlaced underneath, is often a delicate and hypnotic (but not subtle) percussion that works to add both gravity and depth to an already thick stew. Highly, highly recommended. Look for a contribution next issue. Cyclotron Industries-P.O. BOX 66291 Houston, TX. 77266.

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## CONTRASTATE-Live Coal Under the Ashes LP/CD.

Actually a CD placed inside a clear vinyl LP (a first for sure!) the packaging is as beautiful and original as the music. Due to the nature of my record player however, I am unable to play the LP. Thus, I'm able to review the CD only, and left to frustratingly wonder what I am missing. To describe this CD would be to use all the tiresome cliches- "a haunting aural landscape", "an eery soundscape"...etc, etc. I am guilty I confess. But to listen to it is to defy description. **CONTRASTATE** is to the ear what a fine wine is to the palette...music that is to be tasted and savored...then swallowed in a monstrous gulp where it is deposited in the stomach. From here it travels straight to the head. The result?..one hell of a hangover but sure worth the ride. May draw comparison to some of **NURSE WITH WOUND**'s work on **Lumbs Sister** or possibly the **HYBRIDS** when the percussion chimes in-but then with a release like this the thought of comparison makes me feel ill. Some Middle

CONTINUED ON PAGE 20



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### PGR-The Chemical Bride CD.

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together disappointing release  
from Kim Cascone. Whereas previous  
releases worked on the idea of  
subtleties in ambience, **The  
Chemical Bride** ends up being  
a fairly uneventful venture.  
Still, PGR is PGR, and they'll  
always have something of interest  
to offer. Silent Records 540  
Alabama, Suite 315, San  
Francisco, CA. 94110.

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**DRUDGE # 1-** You don't think I'd  
let this issue slip by without  
a plug for the first one did  
you? Features great contributions  
from **ILLUSION OF SAFETY**, **BELT**,  
**BIG CITY ORCHESTRA**, AND **WINDOWPAIN  
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## "Media Sickness"

**GRAE-COM** is the work of Neil Herzinger, who made a name for himself on the Pittsburgh scene, before moving to Syracuse NY. in August of 1992. While not as well known as say **ILLUSION OF SAFETY** or **TRANCE**, Neil's sound is original and consistent enough to warrant a bright and intriguing future. Known mainly for his 1991 cassette **Media Sickness** (Charnel House), this release alternates between counter cultured noise with a beat, to disturbing radio transmissions, to body racking torture rhythms. Also noteworthy is a 30 min. video **Fear Rationalized**, a newly released 7" of various western Pennsylvania bands, and a forthcoming split LP with **MACRONYMPHA**.

**D:** So you've just moved to Syracuse to do graduate work at the University, is it in the audio visual field? What resources are available to you there?

**G:** Yeah, I'm working on masters in Computer Graphics in the Department of Art Media Studies up here. It's a nice department; small in size, but a lot of resources. I've got access to Macintosh computers fully equipped for video input/output, video editing suites, as well as photo/film labs. There's a good bit of sound equipment in the video department, and I'll probably be involved in getting sound stuff in our department.

**D:** Are the conditions responsive to your work-i.e. are there places to play out, people who possibly might collaborate with **GRAE-COM**?

**G:** It's hard to say at this point, I've only been here a month and I jumped right into school. I've never heard of any bands or labels from Syracuse, but maybe I'll run across some people. The school itself seems pretty open to experimental music and art. Most of my projects here will involve multi-media and thus provide an outlet for my music. (I'll be working on a video project for the piece "Indoctrination" from the forthcoming split LP).

**D:** How did the split LP with **MACRONYMPHA** come about and what label will it be

released on?

**G:** Manny Theiner runs the SSS label in Pittsburgh, and lately has been promoting a lot of Pittsburgh bands that have been around awhile: **MINOZIN V** and **POWDER FRENCH**. This is sort of the second in the series, and is being co-released with RRR, which is great. (of course **GRAE-COM** is not really a Pittsburgh band anymore, only in spirit). **MACRONYMPHA** is a severe noise band, comparable to a lot of the stuff coming out of Japan, it'll make a nice balance with the **GRAE-COM** material.

**D:** Was the title **Media Sickness** done to suggest a certain disgust with influx/obsession with the media in the U.S.?

**G:** Not necessarily. It certainly could be interpreted as that, and I think it's perfectly valid. I chose it more to describe the potential for decay in a medium. The idea of a 'sickness' that can distort a communication. The way I make a lot of sound is by concentrating on the medium rather than the source. Manipulation and abstraction are the virus that change communication into a totally new thing, whether its intentional or not.

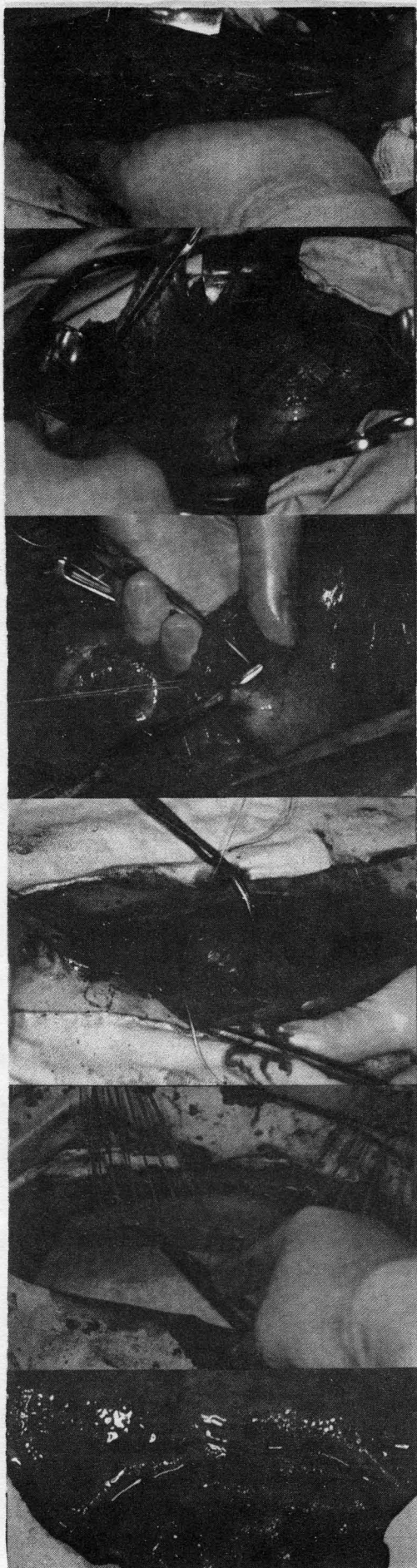
**D:** How often did you play out?

**G:** I played 3 times in the course of about a year. I didn't attempt a live show until May, 1991, that's when I opened for **ZOVIET FRANCE**. I played again in March and July of this year ( with **ILLUSION OF SAFETY** and the Pittsburgh Noisefest). I enjoyed doing live shows, but I couldn't do them frequently. I always wanted a new music/video piece to perform, and that took alot of time, especially being a full time student. I was happy just to do shows occasionally.

**D:** Were there a couple of places that were standard outlets for your performances?

**G:** Venues in Pittsburgh have been coming and going since I moved there in 1987. There's always a place to play, usually only one or two. This mainly because the people that run them are students or artists who only have so much money





## **A:GRAE-COM**

- Submerge
- Revert

## **CHOP SHOP**

- Burning the Common Thread

## **TRANCE**

- Reversal of Fortune

## **B:HYBRYDS**

- The Ritual Should Be Kept  
Alive Part 1 (Live April 6, 1991).

*All music copyright of the artists 1992*

### **LATE ADDITION BONUS TRACK!** **TRANCE - "Monk on Fire"**

- Last Song Side A
- Following "Reversal of Fortune"

**A STOKING THE FURNACE PRODUCTION**  
**AUDIO DRUDGE ISSUE 2 NOVEMBER 1992**



If you've been alive for the last several years then you should be aware of both **TRANCE** and Charnel House—two major components of the San Francisco as well as international scene. In order to accommodate as much of this interview as possible (in the small amount of space allocated), I'll leave it at that. The following interview was done with Mason soon after his return from his trip to Japan.

**D:** When did you move from Ann Arbor Michigan to San Francisco?—Was it for musical/artistic reasons?

**T:** I moved to San Francisco in August '88, purely because I wanted to live out here. I had been recording under the name **DADA FISH**, sillier stuff, but changed to **TRANCE** and started Charnel House just before moving out here.

**D:** Did you start Charnel House initially as a means of distributing **TRANCE** material, or did you always have plans to have it become as big as it did?

**T:** I certainly never expected to find myself operating a real label, no. It was just a good organizational name to sell my tapes through.

**D:** So you just got back from Japan, how did that all come together?

**T:** A combination of circumstances. My friend Elden (of **ALLEGORY CHAPEL LTD.**) and I worked with our friends in **TORTURE CHORUS**, who are performers, not musicians, and recorded a **TORTURE CHORUS**

CD with them. They arranged to do some theater performances in Japan, and we thought "Hey, let's do some noisy club too". So Elden and I talked to some friends in Japan, who set up shows for us, and we went over there.

**D:** You were there for what, about 2 1/2 weeks—how many shows did you end up doing and what exactly was the line-up?

**T:** Five shows were **TORTURE CHORUS** performing with Elden and I providing the music/noise. A sixth show was billed as **ALLEGORY CHAPEL LTD.** with **TRANCE**, and was just the two of us. We played on the same bills with a lot of great bands, including **HLJOKAIDAN**, **C.C.C.C.**, **INCAPACITANTS**, **OMOIDE HATOB**, **SOLMANIA**, **MASONNA**, **ANGEL 'IN HEAVY SYRUP**, etc. We played three Tokyo shows, two in Osaka, and one in Kyoto. We also ended up enlisting our friend Sam (from **NIMROD**) to play drums for three shows, and Hiroshi Hasegawa (from **C.C.C.C.**) on drums for our final Tokyo show.

**D:** How was the overall audience reaction—audiences, venues—as opposed to places to play in the U.S.?

**T:** The audiences were very quiet, almost studious although there were people sometimes who would join in. **TORTURE CHORUS** performances are very active (some might say insane), and sometimes lead people to join in throwing things around. At Fandango in Osaka there was actually a bit of a fight, and the lead singer from **THE RAPES** (a death-metal band) grabbed the mic for an encore, which was amusing. The clubs were generally small but with wonderful sound systems, and good equipment. Clubs in Japan provide amps and drum sets, and the people operating them really have their shit together. It was great.

**D:** You told me you were taping both audio and visual—are there plans to release a video documentary as well as an accompanying CD?

**T:** Absolutely. In fact we had a guy along to record the video, and did interviews with all the bands we played with (and some we didn't). The footage is intended for an MTV documentary about the Japanese indie music scene, as well as other possible releases. As far as the studio recordings go, some of the material from our shows will be on the **TORTURE CHORUS** CD to be released soon.

**D:** You also have some studio work of your own coming out (which will come first, the live or studio recordings?)—



How is different from earlier works?

**T:** The live material from the Japan shows is considered **TORTURE CHORUS** material, as opposed to **TRANCE** material. As far as **TRANCE** goes, there's a CD in the works for Staalplaat; the music is done, I'm gathering the artwork for them now that I'm back. It's calmer than **Automatism**, basically orchestral and percussive. I've also got a lot of live **TRANCE** material I'm assembling

for release from somewhere; and a really noisy collaboration with **MACRONYMPHA** (from Pittsburgh) which I'm looking for a label to release. So there's always something in the works.

**D:** I noticed both the name **TRANCE** and the title of your last CD **Automatism** suggest a reference to some of the early experimental films of Maya Deren and Jordan Belson—are you influenced by any film work or are the titles purely coincidental?

**T:** The titles are pretty coincidental, though the link between **TRANCE** and some of Deren's experiences is definitely there. I have a great interest in rhythms and trance-inducing properties, hence **Trance's** movement towards percussion work lately.

**D:** **Automatism** itself suggests a sense of improvisation—in the sense of thoughts flowing freely—influencing the creative process. Do you see that as well—consequently, how much of your work is improved?

**T:** All of **TRANCE's** work is improvised, either live or in the studio. Live, there is occasionally some rehearsal beforehand, but not in the sense that the material is being regurgitated. I find that pretty boring. In the studio, I never know what's going to happen. I'm likely to have an idea of what the piece to sound like, but only insofar as I'm thinking "Okay, some overlaid drums here, and maybe a flute there," for example.

**D:** Who or what are some of your influences—bands you like to listen to?

**T:** My influences are endless. They range from classical music like **SCHNITZKE** or **PENDERECKI** to old stuff by **SPK** and **TEST DEPT.**; to **FOETUS** and **COIL**; to lots of African, Moroccan, and Japanese drumming. Lately folks like **CRASH WORSHIP**, **KODO**, and **RAKSHA MANCHAM** (new CD available from Musica Max. M.-ed.) have been sharing the stereo with noisy ones like **GOD**, **FUSHITSUSHA**, **ZENI GEVA**, and

**GODFLESH.**

**D:** What is coming out on Charnel House?

**T:** **Arrythmia II**, another compilation of percussion and rhythm, is in the works, being assembled by Markus Wolff (**CRASH WORSHIP**) and Tim North (**RHYTHM AND NOISE**). That will definitely be out by the end of the year. Also at the time it looks like we will be releasing a CD of guitar duets by **JIM O'ROURKE** and **K.K. NULL**. Charnel House is also going to be handling (sort of licensing) a number of other releases, including a live **ZENI GEVA** CD, the above mentioned **TORTURE CHORUS**, the debut CD by **NADA** (great **COIL**-like stuff), and another compilation.

**TRANCE/CHARNEL HOUSE** c/o Mason Jones  
P.O. BOX 170277 San Francisco, CA. 94117-  
0277 U.S.A.

# TRANCE

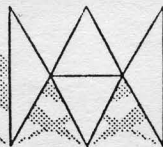


(L to R): Yamazaki of **MASONNA**, Iwasaki of **MONDE BRUITS**, Ohno's Wife, Ohno of **SOLMANIA**, Sam of **NIMROD**, and Mason.  
Photo taken by David Public, backstage at Bears, Osaka Japan.

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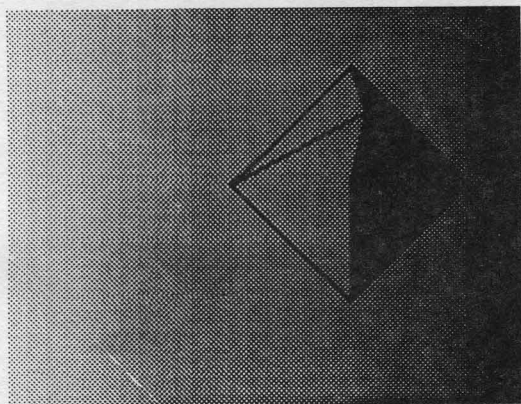
## HABRADS

offered to pay the full color cover ourselves. So we did-but he broke his promise and distributed **Ritual...Part 2** with a cheap cover behind our backs. So now we have at our place all the full color covers and our audience has bought something we don't accept as ours. Everyone one who bought this with the ugly 2 color cover can obtain the complete original artwork from us by sending the front cover back to 3 RioArt and we'll exchange it. On the other hand, Artware gave us complete artistic freedom. But we don't want, at this moment, to be tied up by labels and contracts, so we look for labels which give us complete artistic freedom. (Interested labels can contact us).

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and energy. That makes it nice though because there aren't too many hassles.

**D:** Are you currently working on any new video pieces?

**G:** I'm putting that video together for "Indoctrination" but I don't know what

## grae•com "Media Sickness"

I'll do with it. It's expensive to release videos and they don't sell great. I guess it depends on what happens with **Fear Rationalized** which is out now.

**D:** Do you see your video work as an accompaniment to your sound or as a separate entity? How important is your video work in understanding what **GRAE-COM** is about?

**G:** That's a tough question. I don't think **GRAE-COM** is "about" much more than stimulus. I use sources and methods that I find interesting to make sound and images. There really isn't any specific idea being communicated. Basically, I have a lot of fun screwing around with new and different ways of making music (and video). When I say "new and different" I mean "new and different to me". I am not attempting to break any ground in the experimental arts. I see myself more as a musician making music, and I hope people like it. I started working visually with **GRAE-COM** to create live shows.

**D:** What sort of equipment do you use in both your audio and visual work?

**G:** I've got a general electronic setup (synths, sampler etc..) as I've been doing electronic music for about 7 years. I still use the electronics in **GRAE-COM**, but mainly for processing other signals (TV's, radios, field recordings, drums, guitars, etc...). When I do use the electronics I try to approach things differently, use the equipment in ways I haven't done before, or intentionally wrong. Another thing I like to do is merge rhythm and structure with arrhythmic noise/sounds. As far as the visual stuff goes, that's all institute equipment I have access to.

**D:** Is there an area you see yourself experimenting with in the future?

**G:** I really wanted to do a collaboration, and that's what I did this past summer. The piece on the split LP was done with Paul Kopchinski, whose an old friend and bandmate of mine from Maryland.

I also did some rhythm stuff with **MACRONYMPHA** under the name **MOTHER SAVAGE**. I don't know the plans for that stuff.

**GRAE-COM**-c/o Neil Herzinger Apt. 8 302  
Marshall St. Syracuse, NY. 13210.

Eastern techniques mixed with exotic and dark waves create an imagery seen by few. Ranks with the best. Any body feel like sending me a cassette of the LP???? Tesco-Holbeinstr. 8 D6940 Whm-Sulzbach Germany.

#### **VIOLENCE AND THE SACRED- The Song Of Labrador.**

Like people I find myself attaching labels to things whose elements are only slightly deserving of whatever moniker and categorization I choose to put it under. But I think it's safe to say, and you'd be hard pressed to find anyone who disagrees, that **The Song of Labrador** is experimental in its truest form. Free form manipulation of sounds, often of the high frequency variety, are dismembered and recontextualized in no particular order, resulting in a sound that is slightly disjointed to say the least. Like trying to find a radio station while driving in the stratosphere. Delicious for awhile, but with the average song clocking in at over 10 minutes each, the effect may wear thin for some. Artware Audio-c/o Donna Klemm Taunusstr. 63 b 6200 Weisbaden Germany.

#### **RAKSHA MANCHAM-Phyidar CD.**

Quite a refreshing release-while I love the textured rhythmic beats of **MUSLIMGAUZE** and **O YUKI CONJUGATE**-they lack the ferocity that makes **Phyidar** such a necessary investment. Very few bands, with the possible exception of **CRASH WORSHIP**, emit the unbridled emotion that spews forth here. Beautiful and ethnic still, but also very angry and very aggressive-traits hard to find in much of today's ambient drumming releases. Perhaps a bit too pretentious in its attempt to be so politically correct (if that's the way you choose to look at it)-each song is dedicated to a person or peoples whose civil liberties have been violated-but pull back and take it for what it is and you'll find yourself not only entranced, but enlightened as well. Musica Maxima Magnetica-c/o Luciano Dari-C.P. 2280 I-50 100 Firenze Italy.

**NEXT ISSUE HOPEFULLY OUT BY FEBRUARY 1993**-Write to keep posted. 117 Witherspoon Road Baltimore, MD. 21212.

#### **SIGILLUM S-Bedscanner Philosophy: An Update Boudoir Mode CD.**

Not exactly new (originally released as the LP **Boudoir Philosophy** in 1988) but still worthy of review since it has been remixed and reissued on Italy's Minus Habens. Like **Cybertantrick Quantum Leaps**, **Bedscanner...** once again demonstrates **SIGILLUM's** ability to prevoke primordial instincts and emotions. All together, a slower and more sadistic rape of the mind than **Cybertantrick**, this offering relies on droning and turgid rhythms that cut away the flesh and get down to business. Heavily forced electronics shift uneasily between ambience and rage in a morbid dance of sex, power, and death. Just sample "Unterbewust" or "Justine, Juliette" and you'll get the picture. Solidifies them as one of my fave outfits. Minus Habens Records via Giustino Fortunato 8/N-70125 Bari, Italy.

**MINUS HABENS**  
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#### **NEW RELEASES - MAY 1992**

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